

The "Tinker's Scene"

Prof. Erich Kahl
Transcribed by Mike Nartker, S.M.

Lively

Vocals 1

Vocals 2

Piano

Vox. 1

Vox. 2

Pno.

fff *ff* *f* *mf* *p*

p *mf*

Red. Red. Red. Red. Red. Red.

Red. Red. Red. Red. Red. *

13

Vox. 1

Vox. 2

Pno.

Red. *Red.* *Red.* *Red.* *Red.* *

18

Vox. 1

Vox. 2

Pno.

Red. *Red.* *Red.* *Red.* *Red.*

tin - ker comes ho - o He mends the pots he mends the ket - tles the

23

Vox. 1

pots the ket - tles ho - o

Vox. 2

Pno.

ff

Red.

23

28

Vox. 1

Vox. 2

Pno.

mf *p* *pp* *ppp* *ff*

Red.

Piu Mosso

28

33

Vox. 1

Vox. 2

Pno.

Com - rade did you see that

Com - rade

Red. Red. Red. Red. Red.

36

Vox. 1

Vox. 2

Pno.

Com - rade did you see that Cha - mi-nade Ay -

Did you see that

Red. Red. Red. Red. *

39

Vox. 1

ay, we'll catch that bird to - day;

Vox. 2

39

Pno.

Ay - ay we'll catch that bird to -

8^{va}

42

Vox. 1

Com - rade, did you see that Cha - mi-nade? *f* Oh

Vox. 2

day; Com - rade, did you see that Cha - mi-nade? Oh

Pno.

42

Slower

f

45

Vox. 1

sure! I just did see him there, a - round the cor - ner of that

Vox. 2

sure! I just did see him there, a - round the cor - ner of that

45

Pno.

48

Vox. 1

house; but hur - ry if you want to catch him

Vox. 2

house; but

48

Pno.

ff 3 3

Lively

Vox. 1 *mf* **Haste!** *p* He'll run a - way, he'll run a - way, **Haste!** he'll run way.

Vox. 2 **Haste!** He'll run a - way, he'll run a - way, **Haste!**

Pno. *mf* *p*

51

Moderate

Vox. 1 *f* Kettles to mend, kettles to mend,

Vox. 2

Pno. *p* *f*

56

60

Vox. 1

the tim - ker call in roun - de - lay,

Vox. 2

he calls for cus - to - mers all day, un -

Pno.

64

Vox. 1

un-no - ticed by the mob, is o - pen.

Vox. 2

til to - night a well known door un-no - ticed by the mob, is

Pno.

67

Vox. 1

There he un-bur - dens his hea-vy load. No tin - ker now is *mf* Cha - mi - nade

Vox. 2

67

Pno.

8va *8va*

mf

Cha - mi - nade

71

Vox. 1

He speaks of

Vox. 2

He speaks of love, of faith, in dul - gence and con - fi -

71

Pno.

75

Vox. 1

Vox. 2

Pno.

dence in God our Lord *p* He speaks of

75

79

Vox. 1

Vox. 2

Pno.

love, of faith, in - dul - gence and con - fi - dence in God our Lord. *pp*

Then

79

83

Vox. 1

in an i - so - la - ted cham - ber a sim - ple board as al - tar serves to

Vox. 2

Pno.

87

Vox. 1

con - se - crate the sac - red spe - cies to be his own vi - a - ti - cum. _____

Vox. 2

Pno.

mf

Vox. 1

Vox. 2

Pno.

92

92

8^{va} *p* *pp*

Vox. 1

Vox. 2

Pno.

97

97

ppp

The "Tinker's Scene"

from the Oratorio "Chaminade" by the

Very Rev. Francis Joseph Jung, S.M.

arranged for a special Choir of the

High School and the Grade School Department

of St. Louis College, Honolulu, Hawaii

with Piano Solo and Accompaniment, Violin, Cello,

Flute Ensemble and Organ

by Prof. Erich Kahl

on occasion of the Chaminade Centennial Celebration

1950

David Paaluh, S.M.





Orchestra



For Graduation Exercises the Orchestra is augmented by Brothers and Alumni.

The "Tinker's Scene"

from the Oratorio "Chaminade" by the Very Rev. Francis Joseph Jung, S.M.
 Arranged for a special Choir of Saint Louis College Honolulu Hawaii
 with Piano Solo and Accompaniment, Violin, Cello, Flute Ensemble and Organ

by Prof. Erich Kahl

English Text Translation
 by Eugene A. Paulin S.M., Ph.D.

Dedicated to Very Rev. F.J. Jung, S.M.
 and the Society of Mary.

Introduction

Lively *sva* *loco*

fff *ff* *f* *mf* *p*

Ped. *Ped.* *Ped.* *Ped.*

Flutes *R.H.* *L.H.* *mf*

Violins *p* *Ped.* *Ped.* *Ped.*

Soprano-Alto *r.h.* *l.h.*

The tinker comes, ho -
 2nd time: Tenor & Bass only

sva *loco*

Violins *p*

He mends the pots, he mends the kettles the pots, the kettles ho

I

the tin-ker comes, the tinker comes, tinker comes, the tin-ker comes pots the kettles, ho

pp *p* *mf* *f*

T. *B.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Da Capo
Introduction

Handwritten musical score for piano. The first system includes a right-hand part with a 4-measure rest (r.h.d. 4) and a left-hand part. Dynamics include *ff*, *mf*, and *pp*. The tempo is marked *Additamento*. Pedal markings (Ped.) are present. The key signature has one sharp (F#).

Handwritten musical score for piano. The second system continues the piano accompaniment. Dynamics include *ppp*, *Piu Mosso*, and *Sf*. Pedal markings (Ped.) are present. The key signature has one sharp (F#).

Handwritten musical score for piano and voice. The third system includes vocal parts for Soprano (S.A.), Tenor (T.B.), and Bass (B.). The tempo is marked *(Lively)*. The key signature has one sharp (F#). Lyrics include "Comrade did you see that Cha-mi nade?". Pedal markings (Ped.) are present.

Handwritten musical score for piano and voice. The fourth system continues the vocal parts. The tempo is marked *(Flutes)*. The key signature has one sharp (F#). Lyrics include "Comrade did you see that Cha-mi nade?". Pedal markings (Ped.) are present.

Handwritten musical score for piano and voice. The fifth system continues the vocal parts. The key signature has one sharp (F#). Lyrics include "Ay, we'll catch that bird to-day; Ay, ay, we'll". Pedal markings (Ped.) are present.

Handwritten musical score for piano and voice. The sixth system continues the vocal parts. The key signature has one sharp (F#). Lyrics include "catch that bird to-day Comrade did you see that Cha-mi nade?". Pedal markings (Ped.) are present. The system ends with a *rit.* marking.

Unison
Tenors & Bass, additionally

Unison song
Tenors (or) Bass, additionally)

f Oh sure! I just did see him there, a round the corner of that

Ped. *Ped.* *Ped.* *

loco

house; but hurry if you want to catch him, it. *f* Stop

Ped. *Ped.* *Ped.* *

123

Handwritten musical score for "The Merry Widow" by Franz Lehár. The score is for piano and includes a vocal line. The tempo is marked "Lively again" and "Haste!". The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are "Haste! he'll run a-way, he'll run a-way, Haste! he'll run a-way". The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "Ped.". There are also performance instructions like "(stop) (fast)" and "(slower)".

Handwritten musical score for Flutes. The score is written on two staves. The top staff is marked with a blue bracket and the word "Flutes". The tempo marking "(Slower)" is written below the first staff. The dynamics marking "pp" (pianissimo) is written below the second staff. The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten markings "Ped." and "*" on the staves.

Handwritten musical score for the song "Kettles to mend". The score is written on two staves. The top staff is for the Soprano and the bottom staff is for the Tenor Solo. The tempo is marked "Moderato" and the time signature is 4/4. The key signature has one flat (B-flat). The lyrics are "Kettles to mend / Kettles to mend / the tinker calls in rounde." The music includes various dynamics such as *f* (forte), *piano*, *mf* (mezzo-forte), and *ped.* (pedal). The Tenor Solo part is marked with a "Solo" instruction. The score is handwritten in ink on aged paper.

lay, he calls for evs-to-mers all day, un-til tonight a well known

Ped. Ped.

door. rit.

un. noticed by the mob, is a pen There he un-bur-dens

Ped.

gva * gva

his heavy load. p rit. R. Hd. mf No tinker now is mf Chaminade Tranquillo (f)

Tenor Solo rit. a tempo

Ped. Ped. Flute Violin Solo

Flute obligato Tenors 3-4-1-2-3-4-4

ppp sempre ppp

Hespeaks of love, of faith, in-

Violin & Viola

Ped. Ped. Ped. Ped. Ped. Ped.

ppp

dul-gence and con-fi-dence in God, our Lord

mf

Flute obligato

Ped. Ped. Ped. Ped. Ped.

1-2-3-4- cresc. cresc.

Hespeaks of love, of faith, in- dul-gence and con-fi-dence in God, stop

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

Additional Cadenza

Cadanza additamentum brillante

ad libitum 3 4 1 2 gva

cresc. decelerando

3 4 1 2 gva

1 4 gva

Ped. Ped. *

5

unisono:
Tenor. Bass

Mixed (Organ) and
Choir (Part)

1st

(tinker motif)

rit.

mf (tinker motif)

our Lord

pp

pp

Then in an

ped.

ped.

ped.

Handwritten musical score for "The Chambermaid" by J. S. Bach. The score is written on two staves, treble and bass clef, with a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics are written below the treble staff. The piece is marked "Ped." (Pédale) at the beginning and end of several measures. The title "The Chambermaid" is written in the center of the page.

Handwritten musical score for a piece titled "The Sacred Species". The score is written on two staves, Treble and Bass clef, with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are written below the notes. The piece begins with a treble clef and a key signature of three flats. The lyrics are: "to con-se-crate the sacred species to be his". The score includes various musical notations such as notes, rests, and dynamic markings like "Ped." (Pedal) and an asterisk "*".

to con-se-crate the sacred species to be his

Ped. Ped. * Ped.

[illegible]

Handwritten musical score for "The Rose Tree". The score is written on two staves. The top staff is for the Soprano (Sra.) and the bottom staff is for the Flutes. The key signature is B-flat major (two flats). The time signature is 3/4. The music is in common time. The score includes a melody for the Soprano and a harmonic accompaniment for the Flutes. The accompaniment consists of chords and single notes. The score is marked with dynamics: *pp* (pianissimo) and *ppp* (pianississimo). The score ends with a double bar line and the date "8.11.50".

Note: The following separate parts are attached to this score:
1 Violins, 1 Flutes, 1 Bass and Cello, 1 Mixed Choir. (See backcover)

The ^{Next} orchestral accompaniment was at first designated to a group of the school orchestra of St. Louis College, Honolulu, T. H.

Text and remarks for the singers.

The "Thinker's Scene" from the Oratorio "Chaminade"
by the
Very Rev. Francis, Joseph Jung, S.M.

Arranged for the Choir of the High School and Grade School Department
of S.L.C. with Piano Solo and Violin and Flute Ensemble by Erich Kahl.
Bass, cello, organ

On the Occasion of the Chaminade Centenary Celebrations.

Introduction: Piano, Violin, Flute. *etc.*

Soprano, Alto: The tinker comes, ho --, --

1 2

He mends the pots, he mends the kettles, the pots, the kettles, ho --, --

Tenor, Bass: The tinker comes, the tinker comes, the tinker comes,
the tinker comes.

(to be sung decrescendo)

(From the very beginning, Introduction) *Alto*

Then: Tenor and Bass sing the opening Soprano and ~~Bass~~-part)

.....

Piu mosso (Piano: 3 measures) S. A. : Comrade! Did you see
T. B. Comrade!

that Chaminade? S.A. Comrade! Did you see that Chaminade?

T. B. Comrade! - Did you see that Chaminade? Did you see that Chaminade?

unisono
Soprano, Alto: Ay, ay! We'll catch that bird today *unisono* Tenor, Bass: Ay, ay!
4

We'll catch that bird today S. A. Comrade! S. Did you see that Chaminade?
1 2 T. B. Comrade (hold)

Somewhat
Tenor: (~~slowly~~) Oh, sure,
Slower 1 2 I just did see him there, around the corner of
1 2 3 4

that house. But hurry, if you want to catch him. Haste! He'll run away,
1 2 3

he'll run away. Haste! (Stop) He'll run away. (Piano, 6 measures)

Tenor Solo
Soprano, Alto: (Chord, Piano) ~~And~~ "Kettles to mend! Kettles to mend!"

^ Soprano
(Piano, Chord) A the tinker calls in roundelay, he calls for customers all
day, until tonight, a wellknown door, unnoticed by the mob, / is o-pen.
There he unburdens his heavy load. (short piano cadenza) 12

No tinker now is Chaminade. (1 measure rest) (cue: violin tremolo, 1)

Tenor Solo: He speaks of love, of faith, indulgence and confidence in God,
our Lord. He speaks of love, of faith, indulgence and confidence in God
(Piano cadenza) our Lord.

1 Choir: (ppp) Then in an isolated chamber, (1) a
simple board a altar serves, to consecrate the sacred species, to be
his own viaticum.

Finale: Piano, String Ensemble, Flutes. *etc.*

Mixed Choir : Bürger (Comrade) Original

Comrade, did you see that Chaminade? Comrade did you see that

Chaminade? Ay, ay, we'll catch that bird to-day, Ay, ay, we'll catch that bird to-day, Ay, ay, we'll catch that bird to-day, Ay, ay, we'll catch that bird to-day

day comrade did you see that Chaminade? In the arrangement: * Soprano only * * Tenor (Melody) only * * * Soprano only

Original Final 4 part Chorus: see Score.

The "Tinker's Scene" from the Oratorio "Chaminade"

Very Rev. F. J. Jung S. F.
arr. by Erich Kahl

Handwritten musical score for "The Internationale" by Joseph Redaelli. The score is written on ten staves, featuring various instruments and tempo markings. The tempo markings include "Lively", "Moderato", "Piano", "Hurry", "Slowly", "Haste!", "Solo", "Hymn", "Cadenza", and "Ad libitum". The score includes a variety of musical notation, including notes, rests, trills, and dynamic markings. The lyrics are written below the staves, and the score is signed "Redaelli" at the bottom.

Bass
Cello . "The Tinkers' Scene" from the oratorio "Chaminade"
By the Very Rev. F. J. Jung S. 17.
arranged by Erich Kahl

Lively 1 2 1 2 Cello pizz. arco

pizz 1 2 3 4 5 6 arco *Piu Mosso*

3 Comrade stop Away

Some what slower oh sure I just him there a round house

stop Lively hurry catch him Haste fast Flutes 3 stately

hell run a way Solo Cello-Violin

Moderato 12 Cue: No tinker now is Bass Chaminade

Bass cello Kello-Violin

Piano Cadenza tinker motif Bass (Cello)

Lord Chair

pp pp ppp

* Note;

Cello Beginners: play the convenient notes only

A \flat , D \flat , G \sharp C, as marked *

The "Tinker's Scene" from the Oratorio "Chaminade"
by the very Rev. F. J. Jung, S. M.
Arranged by Prof. Erich Kahl

Handwritten musical score for "Introduction" in G major, 6/8 time. The score is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked "Lively". The first staff contains measures 1 through 10, with dynamics "p" (piano) and "mf" (mezzo-forte). The second staff contains measures 11 through 18, with a "Voices" section marked in blue ink. The third staff contains measures 19 through 24, ending with a "Da Capo" instruction and a "Piu Mosso" tempo change. The score is signed "C. 3" at the bottom right.

Handwritten musical score for "The Song of the Lark" by Charles Ives. The score is written on three staves in G major (one sharp). The first staff contains the lyrics "Comrad" and "Chami-nade" with musical notation including notes, rests, and dynamic markings like "mf" and "f". The second staff continues the melody with "Oh sure" and "Somewhat slower". The third staff concludes with "but hurry if catch him" and "fast", featuring a key signature change to F major (two flats) and a time signature change to 6/8. The score includes various musical notations such as notes, rests, accidentals, and performance instructions.

Handwritten musical score for "The Lord's Prayer" by J. S. Bach. The score is written on ten staves, with the top two staves for the vocal part and the remaining eight staves for the piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The score includes various performance instructions and markings:

- Vocal Part (Staves 1-2):**
 - Lyrics: "a well known door", "chamaine", "Cadenza", "cuc: no tinker now is", "our Lord", "Hymn".
 - Instructions: "cue", "rit", "stop", "pp", "Tremolo", "Point", "Solo", "Mute on", "Hymn", "pp".
 - Markings: "7", "4", "1", "2-3-4", "1-2", "3-4", "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100".
- Piano Part (Staves 3-10):**
 - Instructions: "Tranquillo", "Solo", "Tremolo", "Point", "Mute on", "Hymn", "pp".
 - Markings: "4", "1", "2-3-4", "1-2", "3-4", "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100".

The score is a handwritten transcription of a musical work, likely a vocal and piano setting of the Lord's Prayer. It includes various performance instructions and markings, such as "cue", "rit", "stop", "pp", "Tremolo", "Point", "Solo", "Mute on", "Hymn", "pp", "Tranquillo", "Cadenza", "cuc: no tinker now is", "our Lord", "Hymn", "pp". The score is written on ten staves, with the top two staves for the vocal part and the remaining eight staves for the piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The score includes various performance instructions and markings, such as "cue", "rit", "stop", "pp", "Tremolo", "Point", "Solo", "Mute on", "Hymn", "pp", "Tranquillo", "Cadenza", "cuc: no tinker now is", "our Lord", "Hymn", "pp".